

THE AMERICAN MAGAZINE OF ART

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JANUARY, 1919

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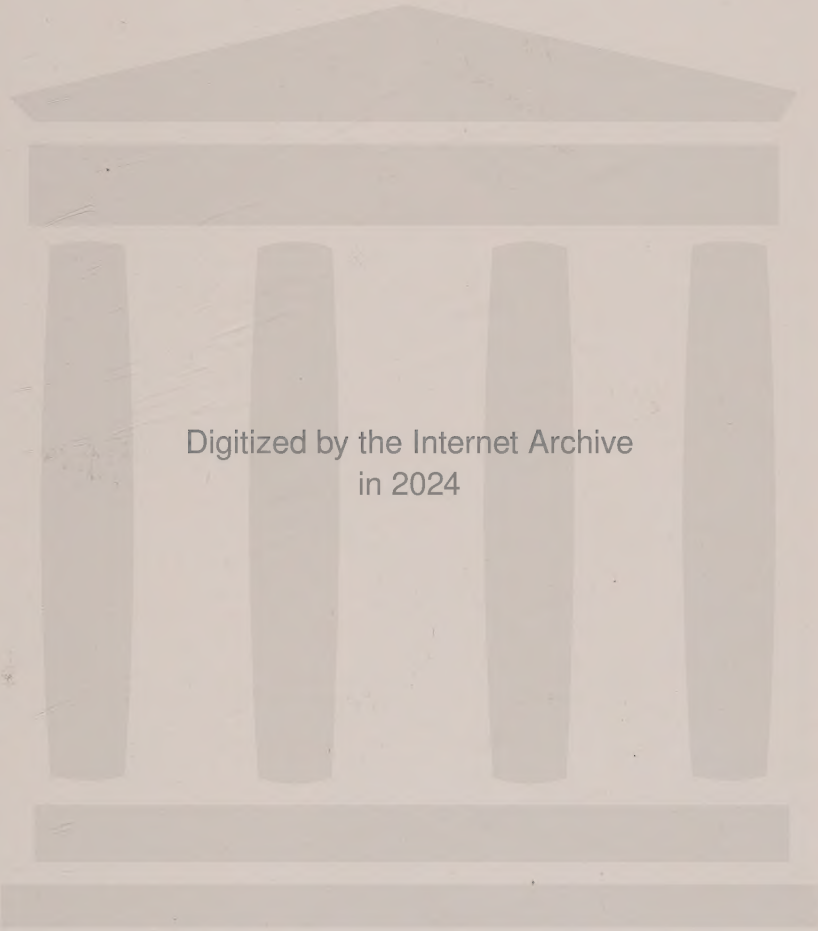
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LITTLE BLUE GIRL

A PAINTING BY

WAYMAN ADAMS

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THE ART CLUB, PHILADELPHIA

THE
AMERICAN MAGAZINE OF ART
VOLUME X JANUARY, 1919 NUMBER 3

MUSIC IN THE ART MUSEUMS

BY FRANCIS ROGERS

"I CONCEIVE art to be an indispensable means towards the achievement of that which is the end and object of education—namely, the building of character."

(R. A. CRAM.)

"The artist or teacher who confines his attention to the province of the art he practices or teaches is sure to miss seeing that art in its true proportions and in its relations to the sister arts and, indeed, to all the other interests and efforts that make up the sum of human knowledge."

(H. A. CLARKE.)

The ideas here so well expressed by contemporary Americans are not new; they were accepted as true in Aristotle's day and the great masters of the Renaissance gave expression to them a thousand times. But we Americans have been slow to recognize the essential value of art in its relation to life. We have deemed it to be something extraneous, a luxury beyond the reach, or even the ambition, of any save the superfluously rich. We have failed to perceive how really practical it is. And, further, we have not discerned the close interrelation between the different forms in which Art expresses itself. Among the beneficent effects of the Great War we must surely number the awakening of our country to the fact that Art can exert a mighty moralizing force, which even in such a practical business as that of making war is an invaluable aid to victory.

I shall not attempt to speak here of the incalculable contributions of painting and sculpture towards the winning of the war.

I wish only to say something concerning the contribution of music and to suggest one or two ways in which hereafter music may be brought into closer contact with our national art life.

In the original sense of the Greek word music included all branches of education concerned with the development of the mind, but in the course of the centuries its field has become more and more particularized and in America it has sometimes seemed to have become the Cinderella of the sisterhood of arts. The beginning of the twentieth century found America largely dependent on Europe for its musical material and methods of education, and its people for the most part unable to express themselves in any musical form whatsoever. That there are now millions of men and women in civil life and millions of young men in our army and our navy that both can and do sing frequently and with ever increasing eloquence, and that numberless young men who never played a musical instrument before can now play some instrument, is due entirely to the fact that human beings in time of stress find both comfort and inspiration in music. The European nations knew this all along, but it has come to us as a recent revelation.

Gen. J. Franklin Bell, soon after our entry into the war said, "A singing army is a winning army." Backed by the army authorities, the Y. M. C. A. and the War Camp Community Service at once set about teaching the army to sing. Now, at the conclusion of the war, our army is a singing as well as a victorious army. When

our boys went into the memorable fight at Chateau-Thierry, they wore on their helmets the red poppies they had plucked along the roadside and sang joyously, "Hail, hail, the gang's all here!" As our boys were leaving the sinking "President Lincoln" in the life-boats they sang gaily, "Where do we go from here, boys, where do we go from here?" Our boys sing at work and at play; they sing in hours of mortal danger; let us see to it that they sing in time of peace.

The army that went to France took with it the bands of music that till then it had supposed to be sufficiently good, but direct comparison with the admirable bands that the British and the French provide for their soldiers showed so clearly our deficiencies that General Pershing, with Mr. Walter Damrosch as consulting expert, reorganized our entire system and established in France a conservatory for the training under French guidance of standardized military bands. The effects of this innovation upon military music in this country are sure to be most desirable.

Our boys not only like to sing and to play themselves, but they take infinite pleasure in the singing and playing of others. All the musicians that have performed in the camps in this country and overseas bear witness to this. The majority of the boys, through lack of musical experience, prefer music in which melody and rhythm are obviously pleasing, but their love of music is so hearty that their taste may be developed indefinitely if it be provided with proper incentive to growth. As our boys come home to peace conditions shall we not provide for them and for their people every stimulus to keep awake in them the germ of musical expression that is now so pregnant with possibilities?

This question I put to the Art Museums of the country, in the belief that their opportunity to answer it effectively is an exceptional one. In each community that has an art museum the museum strives to be the center of art-life. Is there any good reason why the art of music should not there find its home? The Museum would seem to be the fittest of all homes for Music. In every museum there is an auditorium in which much could be done to foster and develop, entirely free from

commercial influences, the popular taste for musical expression.

The first of all musical impulses is the impulse to sing. Every child has it, but by reason of our deficient educational system this impulse is neglected and by the time the child has reached his teens has died out completely. To offer to the children opportunity to sing songs suitable to their years, in conjunction with lectures, similar in general character to those already provided in painting and sculpture, dealing in an elementary fashion with musical form and theory would seem to be both a legitimate and a desirable function of the art museum. Everybody that can speak audibly has also a singing voice, though he may never have so used it, and the very basis of the community-singing movement, which has already achieved so much, rests on the belief that everybody likes to sing and can sing. The museum is an excellent place in which to develop community singing and to restore to adults the instinct for self-expression through song that has since childhood lain dormant.

"Alas for those who never sing,
But die with all their music in them!"

In connection with these singing classes and elementary lectures, musical performances by competent artists should be provided.

Now that the grimness of the old Puritan Sabbath is a thing of the past, and Sunday has become the day on which the museums are most frequented, an added inducement to the public to spend an afternoon or evening in contemplation of beauty in the form of art would be a program of lovely music, either vocal or instrumental. An organ with its capacity to reproduce satisfactorily so many kinds of music is a most useful part of the equipment of a museum.

The average concert hall in this country is a thing of ugliness, for in building it the architect has tried to satisfy the ear and has neglected the eye. It is only in private music-rooms that one may occasionally find, added to acoustical perfection, the harmony of line and color that enables one to adjust one's mind happily to the beauty of a well-conceived and well-executed program. Musicians

have never ceased to regret the destruction of Mendelssohn Hall in New York, where the lovely frescoes of Robert Blum served as an inspiration to both performer and hearer. At the present time the art museums are practically the only public buildings in which music can be performed amid thoroughly harmonious conditions. Their opportunity is unique.

A number of our museums are, I am happy to say, awake to this opportunity. Last winter the Metropolitan Museum gave two orchestral concerts in its great entrance hall. These were primarily for soldiers and sailors, but they were open to the public, and on both evenings a large concourse of people stood—there were no seats—attentively and appreciatively throughout a two hours' program of good music. Similar concerts are to be given this year too.

The Chicago Museum is offering during the current season concerts by members of the Chicago Symphony Orchestra and also every Sunday afternoon two concerts of a more popular character, for which an admission fee of ten cents is asked.

The Detroit Museum offers a series of three Sunday afternoon chamber concerts by musical organizations of high standing. These concerts are repeated later in the day for enlisted men stationed in Detroit. In addition, there is a series of five Sunday concerts by the best resident talent, a feature of these being community singing under the auspices of the Recreation Commission.

The Toledo Museum provides free Sunday concerts for adults and free opera hours Saturday afternoons for children.

The Carnegie Institute in Pittsburgh contains a large concert auditorium with an organ, in which many concerts are given.

The Cleveland Museum is especially fortunate in the possession of an interior Garden Court, the acoustics of which are excellent. An orchestral concert given in it last spring by the New York Philharmonic Orchestra proved its fitness as an auditorium and the installation of an organ is proposed. In the regular auditorium of the museum concerts are given from time to time and lectures on music in its relation to life and to its sister arts. There are also talks on music for children, with singing by the audience and Sunday evening sing-songs for adults.

It is to be hoped that the efforts of these six museums mark but the beginning of a universal practise and that the idea back of them will be carried through to its full development. Art in all its forms never stood so high in the public esteem as it stands today. The art museums, free from all commercial taint and with "Art for Art's Sake" inscribed above their doors, can do much to persuade the American public that Art (inclusive of musical art,) is "an indispensable means towards the achievement of that which is the end and object of education—namely, the building of character."

ANNUAL EXHIBITION AT CHICAGO ART INSTITUTE, 1918

BY L. M. McCAULEY

THE thirty-first annual exhibition of American oil paintings and sculpture at the Art Institute, Chicago, opened by the fortieth annual reception of the trustees of the museum to members and patrons, will be memorable in history as coincident with the date, November 7, 1918, the hour of the premature declaration of the armistice at the end of the European war.

While the boulevards were gay with

flags and thronged with delirious thousands celebrating the cessation of hostilities, a scene never to be forgotten, those who in duty bound answered the invitation to the Art Institute were surprised at the multitude and the spectacle within the galleries. The popular response decided the question whether an art exhibition was essential in war times.

At the head of the grand staircase a



SWAT THE U-BOAT

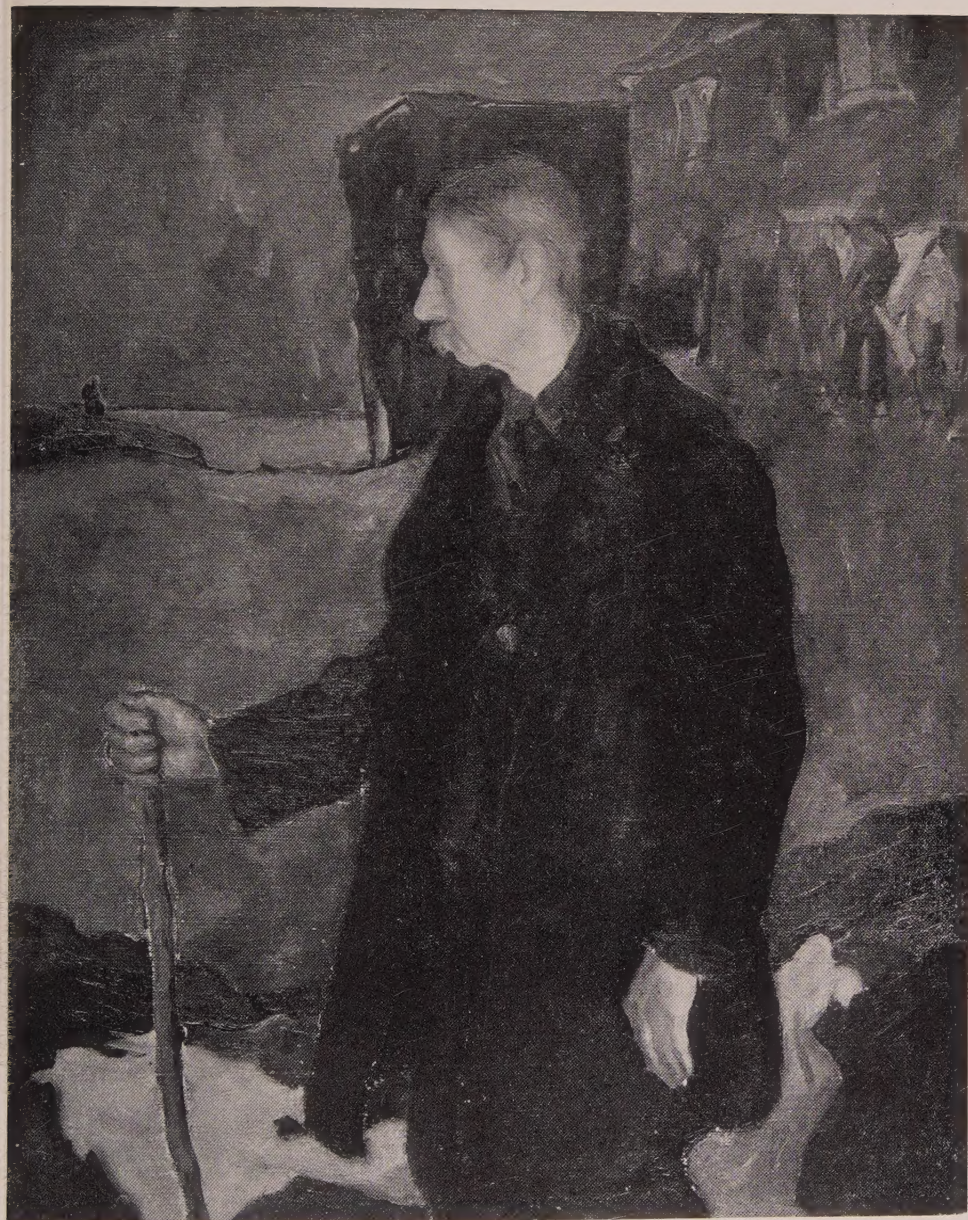
HENRY REUTERDAHL

stringed orchestra was playing. The patrons from adjacent cities, members of the society of The Friends of American Art, the Municipal Art League, and various social and art circles were represented in a festal throng that, catalogs in hand, filled the east wing of the exhibition galleries, and overflowed among the permanent collections, remaining until long after the customary closing hour.

While the exhibition of invited canvases and those submitted to the mercies of the jury was less in number owing to the exigencies of the times, the situation afforded more space for the display of the 204 paintings by 162 artists. These came from art centers in various sections from Maine to California and created a collection national in its character. Not only are members of the senior rank of the conservative present but the radicals and young painters and unknown were approved by the jury, the committee of artists being Adam Emory Albright, Katharine Dudley, Arthur C. Goodwin, J. Jeffrey Grant, Gari Melchers, Pauline Palmer, Robert Spencer and Albert Sterner. The sculpture exhibit

of small pieces fills a single gallery, the jury enlisting Maximilian Hoffmann, Albin Polasek and Emory P. Seidel. The standard of the exhibition exceeded the fondest hopes of those who were aware of the difficulties attending such an event under the war regulations of transportation to the Middle West.

Owing to a sufficient number of large, colorful canvases an appearance of importance was attained with success. Tact, the rare gift of a hanging committee making the most of attractive pictures, served well by scattering the notable works. Every one of the eight galleries had its significant painting. The portrait of John D. Rockefeller by John Singer Sargent (the pose with the upturned face), was importantly hung directly in front of the entrance archway, in the first of the large galleries. Its companion portrait of Mr. Rockefeller by Mr. Sargent, a second of the fifty invited works, was placed several galleries distant. Both canvases excited the interest due them, and as the number of portraits and figure paintings was considerable, in this exhibition there were



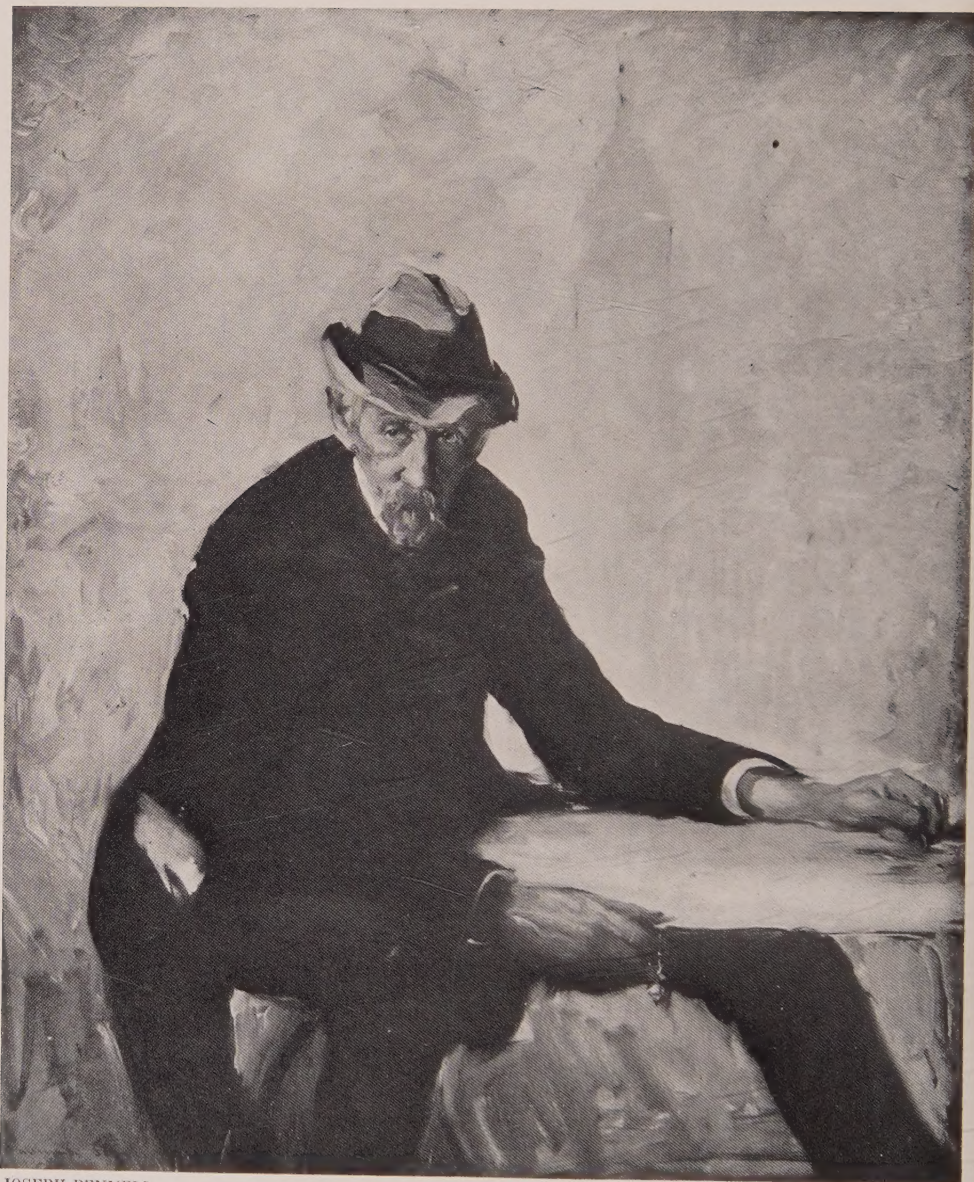
THE OLD FISHERMAN

ROSE E. MOFFETT

many opportunities for comparison and criticism.

Gari Melcher's "Macpherson and Macdonald," a pair of Scots pictured with virility in full life size, hung on the wall at the left of the entrance gallery. Here, too,

in the same room is the Potter Palmer Gold Medal and \$1,000 prize work, "The Twins, Virginia and Jane," by Joseph T. Pearson, Jr. It is evidently a portrait of two little girls. In a print from this canvas the composition reduced to a



JOSEPH PENNELL

WAYMAN ADAMS

formula in black and white has a quaint attraction. But the painting in its reality is remarkable for an intense azure background with simple tracings of apple blossoms and birds right and left, against the warm blue of which stand two little girls of pale hair and faded frocks, and livid complexions. Between them is an oriental

table with a toy and quite inexplicable under the middle of the table against the wall or perhaps the background screen, is a rectangle of orange yellow not attached or associated with anything in the design, unless it is a "color note" daringly thrown in to provoke contrasts.

Remotely in the fifth tier of galleries was



GEESE

JESSIE ARMS BOTKE

hung the Wayman Adams portrait of Joseph Pennell. This was the recipient of the first Mr. and Mrs. Frank G. Logan Medal and Prize (purchase) for \$1,500. Mr. Adams sketched the painter-etcher, lithographer and traveler, in character, securing a sense of the personality of Mr. Pennell, as his friends know him, with extraordinary success. The face and the head are painted with care, but the figure, while suggesting the individual attitude of Mr. Pennell who is presumably seated on a small sketching stool at a lofty vantage point above the city, was drawn freely, the paint losing its outlines in the atmospheric background of smoke and mists. In craftsmanship there is a wide range between this and the finished work of the conservative Mr. Sargent, but it is a fine interpretation in a modern style.

"The Old Fisherman" by Ross E. Moffett of Provincetown received the award of the Norman Wait Harris Silver Medal

and \$500. Here, too, is a mystery in achievement for critics. The canvas is dull in tone, the portrait of the degenerate fisherman (a Provincetown character known to history) is conventionally done. But for some reason, a backish rectangle not associated with the interests of the composition is directly back of the painted head, throwing it in relief.

To Charles W. Hawthorne's painting, "A Sculptor" (Albin Polasek, at work on a bust of Joe Hawthorne in the studio), was awarded the Norman Wait Harris Bronze Medal and Prize \$300. This example of realistic portraiture, vibrant in color, alive and modern in its ideas of construction, beautiful to look upon, was most welcome in the galleries.

To Jessie Arms Botke's decorative painting, "Geese," many semi-conventionalized flowers filling out the design, went the Martin B. Cahn Prize of \$100, which is always awarded to a Chicago painter.



BLOW WINDS, BLOW

KATHLEEN BEVERLEY INGELS

The Honorable Mentions were accorded to Wayman Adams' portrait, "Joseph Pennell," Howard Giles' "Maine Woods" and John F. Folinsbee's "Queensboro Bridge."

There were no prizes in sculpture and but twenty-two sculptors contributed some forty-four works. Honorable Mention was given to the works of Georg Lober, Richard W. Bock, and A. V. Lukas. Kathleen Beverley Ingels' figure, "Blow Winds Blow," a girl with floating draperies clinging to her maidenly figure was conspicuous for its grace. Albin Polasek, Maximilian Hoffman, Luella Varney Serraó, Emil Zettler, Emory P. Seidel, E. Kathleen Wheeler, and Frederick C. Hibbard were worthily represented.

Returning to the paintings that stand

out in the collection, a human interest follows certain good portraits. Here was Miss Cecilia Beaux' lifelike Robert de Forest, a portrait of dignity and genial qualities. Louis Betts' "Miss Margaret" represents the gaiety of young girlhood, Pauline Palmer's, "My Mother," the spiritual quality of old age, and a gamut of feeling is run in the figure paintings and portraits by Albert Rosenthal, George R. Boynton, Robert Henri, Albert Herter, Lydia Field Emmet, Cecil Clark Davis, De Witt Lockman, Albert Sterner, Eben F. Comins, Christian Abrahamson, Leopold Seyffert, Antonio Barone, Katharine Dudley, Mathias Alten, Gertrude Fiske, Frances Cranmer Greenman, Louis Hagen, Will Hollingsworth, Josef Vavak, Frank A.



THE FORTUNE TELLER

F. LUIS MORA

Verner, Anna Lee Stacey, Margery Austin Ryerson, and Harry Millhauser, which were hung at intervals in the entire eight galleries.

"The One in Yellow," a fanciful lady by the way, painted by William M. Paxton, plays the progress of the curious. It is an

arrangement of prismatic color of lovely values, consistently placed so that each note taken by itself has a charm and all together the blues, violets, reds, oranges and greens play harmoniously in a design that works out to the satisfaction of everyone. "The Fortune Teller," by F. Luis Mora, and "A

Child," by Sergeant Kendall, and "Children of the Cumberland," by James R. Hopkins are likewise first rate exhibition paintings to be approved by the public. Frederick C. Frieseke's "Peace" is a carefully designed interior in which is seated the familiar model happy that the thousand and one dots on her frock are in place and

or "A Brown County Mother," by Ada Walters Shulz, nor an interior by Frank Benson.

The landscapists commanding favor are not so numerous as in former years. The painting for range finding, landscapes for war work on a large scale may account for the absence of pictures from fresh fields.



ALBIN POLASEK

CHARLES W. HAWTHORNE

the ten thousand brush marks in detail agree in opalescent color. It is a pleasing exhibition painting. And there are even more noticeable paintings to claim special attention. "A Child of Monhegan," by Alice Kent Stoddard ranks high in values with both artists and laymen. Nor should be forgotten the favorite dancing girls by Louis Kronberg, "The Allegheny," a mountain landscape with two idealized and well painted lads by Adam Emory Albright,

Yet there are landscapes of sentiment and mood from Ben Foster, William Jean Beuley, Oliver Dennett Grover, John F. Carlson and J. Jeffrey Grant and Joseph Davol. Gardner Symons exhibits a big spectacular canvas. Maurice Braun and Benjamin Brown of California with cheerful original landscapes remind one that nearly one-third the painters of the exhibition hail from west of Pittsburgh. Among the painters of the sea, Paul Dougherty, Edgar

Payne, William Ritschel and Rockwell Kent are the most inspiring. Bruce Crane, Edward W. Redfield, Guy C. Wiggins, William Wendt, J. Alden Weir, Birge Harrison, Daniel Garber, A. H. Gorson, Carl R. Krafft contribute to the general interest.

The enthusiasms of war are expressed in Henry Reuter Dahl's big drawing of paint and passion, the sea and shipping, in "Swat the U-Boat." Jonas Lie's "With Our Army at Home" is the lurid interior of a munitions works, and Arthur C. Goodwin's "Celebrating City" and the "Allies Day, May, 1917" by Childe Hassam are gorgeous in floating bunting and signs of festivity.

The Taos Society of Artists is growing

to be a factor for peculiar strength in national collections. The Indians and painted desert and brilliant sunlight over sunbaked adobe huts have afforded material for strong pictures suitable for museum spaces by Victor Higgins, E. Martin Hennings, Walter Ufer, Ethel Coe, Ernest Blumenschein, Jessie Benton Evans, Bert G. Phillips, Herbert Dunton and E. Sievert Weinberg.

The Edward B. Butler prize (\$100), for the painting elected by the popular vote has not been decided at this writing, nor have the annual purchases of the Friends of American Art been made. Paintings bought by the Friends at these exhibitions find a place in the permanent collections of the Art Institute.

WANTED: A NATIONAL SCHOOL OF INDUSTRIAL ART

BY CHARLES A. BENNETT

Dean of Technology, Bradley Polytechnic Institute

THE training that is going to meet the future needs of the art industries of this country must give instruction from the standpoint of the factory," said Harrington as he slowing swung himself around and dropped into a big lounging chair at the club. "The present art schools may be all right to produce painters, but they don't meet the needs in the industries. Even in the matter of drawing we furniture manufacturers prefer a good technical high school graduate to a man who has taken a course of training in an art school. In either case we have to teach him our business from the bottom up, and the high school graduate is more adaptable than the man from the art school."

"I recognize the truth of your statement," said I, "but I would like to know just what you mean by giving instruction from the standpoint of the factory. How would you go about it?"

"I can't tell you that," said Harrington, "I haven't thought it out; but I do know that there is a high wall between the art schools and most of the art industries, and

that very few men ever climb over. What ought to be done is to remove the wall so that it will be easy to go from the school to the factory and from the factory to the school."

"But just where is the trouble," I urged; "is it in the character and method of present art school instruction, or is it because the art courses stop before they reach out in the direction of the industries?"

"I think both," was the reply, "it surely stops before it reaches us."

This conversation gave me the opportunity I had been looking for. For some time I had been wanting to get Harrington in a corner where he would listen to me. I had been wanting to outline to him what I have believed to be the solution of the problem that I knew had been bothering him. So I began:

"As you said the other day, there is no place where a workman of considerable experience and good ability can go and get instruction in the higher art technique of his trade. Take, for example, young Coleman whom you mentioned today, I don't

know of a school for furniture design in this country where he could get just what he needs. The only school of that type I ever saw is the *Tischlerschule* in Berlin. Men go there from Sweden, Norway, Russia, and other countries as well as from all parts of Germany to learn the art of interior decoration and furniture design and construction. A German interior decorator or a cabinet maker, even with ten years or more of successful experience, finds it profitable to spend a term or two at this school because he then is able to do a higher type of work which commands larger pay. Besides, he has the satisfaction of being a leader in his craft. Every such leader turned out of the school tends to raise the standard of the trade. Something of this sort we must have in the United States, and the sooner it comes the better. And such a school should cover not one industry merely but several groups of industries in which design in form and color is an important factor. It should be to all the art industries what post-graduate courses in the universities are to the professions.

"To such a school a manufacturer might profitably send his designer or his foreman in the off season to get the latest and soundest ideas, and to come in contact with leaders in his craft. To such a school the young worker would go in order to prepare for a job higher up.

"Moreover, such a school is much needed to elevate the standard of teaching in technical high schools, industrial schools and vocational schools. If such a school were available it would attract ambitious teachers from all parts of the country who wish to devote a few months or a year or even more to intensive work in one special field of art industry. As a training center for teachers of the higher branches of the manual arts such a school would supply a present and rapidly growing need."

"Very good so far," said Harrington, "but you haven't shown me how you would make any vital connection with the industries or what industries your plan would cover."

"I am just coming to that," said I. "Any school that will fully meet the needs I have outlined must require its students to build upon a knowledge of technical

processes. The student must know construction; he must be a practical workman; the art must be developed with and through a practical knowledge of technique. Therefore the school should consist fundamentally of a group of factories. There should be a separate factory for each of the main divisions of art industry; for example, a factory for doing work in furniture making and interior decorating, a factory for textile work, a factory for ceramics, a factory for metal working, a factory for printing and book making. Each should be a real factory turning out a limited but superior product by the best known methods using the most up-to-date machinery where machinery is needed, and the best hand-skill methods where machinery is not available.

"As the instruction should include a thorough study of the best design and technique of the past as well as of the present in the leading countries of the world, the center of the group of factories should be a working museum and library well supplied with works of industrial art that are typical and educative, and plenty of space for study and drawing in the museum building. Each factory, too, should have space for classrooms and drafting rooms. It should be possible to make a study of the technical methods as well as the finished results of the master workmen of both the past and the present. This was done in the Berlin school to which I referred, though not in the way I have suggested. As I was being conducted through the building by the director of the school, I noticed a beautiful cabinet in the corridor and remarked that it looked like one I had seen a few days before in the National Museum in Munich. 'It is an exact duplicate,' replied the director.

"Then he told me how he sent their professor of cabinet making to Munich with sketch-book and camera and palette; how he spent all the time necessary to procure accurate data of form, color, design, matching of wood, and construction; how he returned to Berlin, and with his students made working drawings of the cabinet; and then constructed it in the shops by the same methods used by the medieval craftsmen who constructed the original cabinet in Munich. He showed

me other pieces of furniture reproduced in the same way, and then he showed me pieces made by the use of the most modern machinery. Both the ancient and the modern methods were studied in order to develop knowledge and power to carry forward the craft to a higher standard of excellence. In fact, the best periods of German craftsmanship in furnishings were studied, both to gain power to reproduce the old styles for those who wanted them, and to evolve new designs to meet new ideals and new conditions of manufacture.

"We in America need this type of art-craft instruction to parallel the scientific instruction that has developed our machinery and our factory system. We should not copy the German system of industrial art training as a whole, for we can develop a far better one. There are elements of weakness in the German schools that we can avoid. We need to develop a system that is thoroughly American."

As I was proceeding with my story I became aware of the fact that at last I had caught Harrington's full attention. He had even neglected his cigar which he had lighted as I began to take the lead in the conversation.

"Who would be the teachers in such a school?" he next asked.

"Educated designers and craftsmen with vision," was my reply; "and these would be supplemented by men from the best factories who can be loaned by the manufacturers for short periods of time. For example, dull-season conditions should be taken advantage of. Then it would be possible to get a leading master of his craft, also more students. But throughout the years there should be on the instruction staff men of the highest standing, and the school should pay salaries to procure such men, just as now some of the great universities pay comparatively large salaries to attract and hold leading men in science and letters. Is there any reason why less should be done for the arts? If a man is worth \$3,000 a year as a designer of textiles or furniture, he ought to be worth fully as much in a school where he would have a chance to train scores of men to become expert designers. If a foreman is worth \$2,000 a year in a factory, he ought to be

worth fully that amount in a school-factory where he would have a chance to raise the quality of the products in dozens of factories where his students would be employed. It would be essential that such a school have its choice of all the best industrial art talent of the nation for a part of the time, and some of the best talent all the time."

"But," said Harrington, "if the school were to do that, then it would lead the industries in the matters of design and methods of manufacture, and that never was known to happen in America."

"Well," said I, "whether it ever has happened or not, it ought to happen. Why not? Just now we are admiring French genius and skill, and I am reminded of a visit to the *Ecole Nationale d'Arts Metiers* at Chalon-sur-Marne. Here Prof. Alfred Bonis, mechanical engineer and superintendent of the large workshops of the school, showed me six engine lathes designed and constructed in the school which he told me were more advanced in mechanical design than any that could be purchased from a factory in France, and I believe they were more advanced than could be purchased in the United States at that time. This school was actually leading the industries in at least this special branch of machine tool design. Isolated cases of this same kind of leadership could be found in American schools but they are not common enough. The United States needs centers of this type of school activity, and surely one of these centers ought to be for the art industries."

"Did you ever think what it would cost to run such a school?" Harrington interposed, "and what proportion of the cost could be expected to come from the output of the factories?"

Here I admitted that I had not yet prepared a budget, but I had reached certain general conclusions.

"In the first place the primary purpose of the school would be education, not money making, but an important secondary purpose would be to turn out a few art products of high standard to sell on order or in the open market. Nothing should be sold that would not be a credit to the school from the standpoint of design as well as workmanship. No factory run for the

primary purpose of instruction should be expected to pay the salaries of teachers out of receipts for products manufactured. Such perpetual-motion schemes of education have been tried and always failed, either educationally or financially or both. On the other hand, several instances can be cited where a school factory has more than paid for the cost of stock and supplies consumed in giving high grade instruction. It should be noted that in this respect the school-factory of the type under consideration has a very distinct financial advantage over most scientific laboratories, although these are cheerfully maintained at a great expense because of the large returns in scientific knowledge.

"Among successful factories maintained in schools as a means of effective instruction, one of the oldest is the Washburn Shops at the Worcester Polytechnic Institute where machine tools are manufactured. An example of a successful art industry in a school is the Newcomb Pottery at Sophie Newcomb College, New Orleans. With the right business, technical and educational ideals behind it, the school-factory has proved a success. Without such ideals it may readily fail."

Here I paused to wait for Harrington's further reaction. It came immediately:

"Do you think such a school ought to be supported by the Government or by private funds?"

"I am not sure, perhaps by both," was my reply, "but I think it ought to be national in its scope. The Government might maintain it under its new Federal

Board for Vocational Education, or the manufacturers engaged in the art industries might maintain the group of factories and the Government maintain the museum and library,* or the whole might be established and endowed by some man of wealth with a desire to do a great service to the country. For many reasons this would be an ideal way to have it established. The essential fact, however, in any case, is that business men, skilled art-craftsmen, and educators, all three, should be represented in its management so that it would be continuously maintained on a democratic basis, and entirely apart from party politics."

"I agree with that, too," said Harrington as he rose from his seat and moved toward the door. "I believe such a school would solve my problem, and I believe its establishment at once would be only reasonable preparedness to meet the new competition in the art industries that is coming as soon as the war closes. We must eliminate the humiliating competition which has enabled Germany to buy our raw materials, fabricate them, and then send them back to us in art products. She has been able to do this just because we have had but few trained industrial art workers, while she has had many, and most of ours have come from Europe. She has trained her workers in her schools. There is no good reason why America should not have even better schools of industrial art than Germany. We can if we will. We must. 'Made in America' must be a guarantee of good art as well as good raw materials.'



OLIVER CROMWELL

SAMUEL COOPER

ENGLISH MINIATURES IN THE COLLECTION OF HERBERT DU PUY ON EXHIBITION IN THE CARNEGIE INSTITUTE

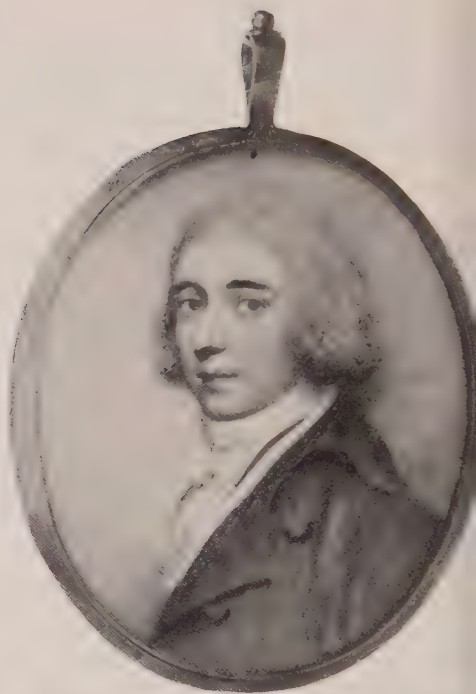
AMERICAN art collections may be divided broadly into three classes; the heterogeneous, the historico-commercial, and the sympathetic. In the third group only is coherence of form. There alone growth has been marked by continuity and inflexible adherence to specific standards. Unfortunately our steadfastness of admiration has been almost wholly confined to the field of oil painting, and within that field bounded by the orthodox forests of Fontainebleau, or shadowed by the bituminous interiors of 1840. To find a collection formed of many varied elements, yet held together by strong unifying threads, is as rare as it is pleasing. Such a collection is that of Mr. Herbert Du Puy of Pittsburgh, now on exhibition in the galleries of the Department of Fine Arts,

Carnegie Institute. The qualities which set it apart, and give to it distinctive character, are those inherent in its subject matter, qualities of delicacy, of exquisiteness, of refined craftsmanship. "Une fragile miniature encadrée" gives the keynote to the collection, but from miniatures per se, interest has legitimately strayed to miniatures used as accessories to, or as enrichments upon, bijouterie of many types. A snuff-box lid portrait in enamel by Petitot glows like a jewel, an exquisite marine by Blarenbergh transforms a bonbonnière into a work of art. Cosway in a happy moment decorates a frivolous and ephemeral carnet de bal. At once it achieves distinction.

Snuff-boxes of silver, of gold, of mother o' pearl, of crystal, of champlêvé and



MARY COUNTESS OF FAUCONBERG



UNKNOWN YOUNG MAN

SAMUEL COOPER

RICHARD COSWAY



MRS. WALLER OF WARWICKSHIRE, ENGLAND

RICHARD COSWAY

cloisonné enamel set with pearls and brilliants, with lapis and with tortoise-shell, blend with the group of rock-crystals mounted in silver. The lace ruffs and farthingales of Cooper and Flatman are echoed in the gossamer pillow-laces and the fans of Louis Quatorze. The modelled boxes harmonize with the relief portraits in wax, the ivories, and the boxwood carvings. Thence it is but a step to the polychrome sculpture, and the Renaissance paintings by Bissolo and Il Vecchio with their conciliatory period frames.

The manuscripts collected by Mr. Du Puy have been crowded out of the exhibition by the demands of installation. To show them would have been peculiarly appropriate for the reason that the "illuminatori," by the strange if somewhat mutable laws of philology, became the "limners" of a later generation. In like manner the word miniature may be traced to "minium," the red lead pigment used by the decorators of old missals and books of hours. Of miniatures, "paintings in little," as Pepys called them, 275 are shown. The various schools, French, Italian, Dutch, Flemish, Swedish, Swiss, Spanish, American, and German are worthily represented. The English group, however, is relatively, as it was actually, most important, forming an almost unbroken sequence not only of miniature painting in England, but a chronology of notable personages from Tudor times to the Victorian era. Knight and warriors, princes and their consorts, bearded counsellors, witty courtiers, virtuous ladies and frail, pass in review like another *Comedie Humaine* with widened horizon.

The earliest miniature in the collection is a portrait of Baron Paget, Clerk of the Signet to Henry VIII. It is attributed to Hans Holbein, and its dignity, the unerring massing within the small circle, the precious brushwork strongly suggest the great Suabian. The work of Lavina Teerlink, a Fleming, and that of the Hollander, Gwillem Strete, was closely modelled upon that of Holbein and their portraits are often mistaken for veritable works by him. Certainly this is not by Hilliard.

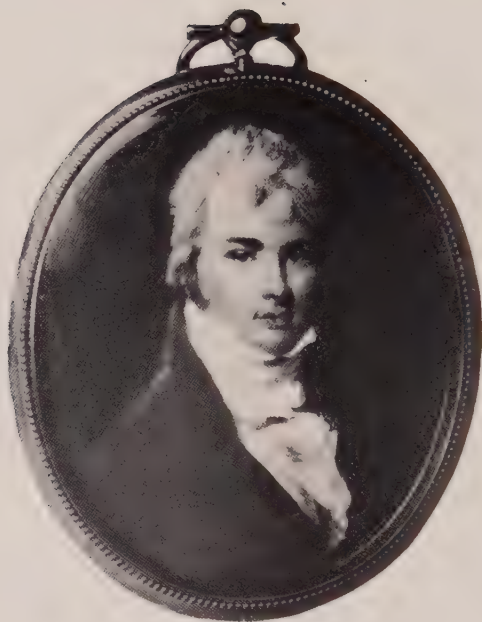
Near at hand, Sir Walter Raleigh and the Earl of Essex, ruffed but unruffed, touch elbows, while Elizabeth the Virgin

Queen of Albion and of Hearts, who slapped one favorite and executed t'other, looks the disdain she cannot speak. An Elizabethan pot hat crowns the famous philosopher of her age, Sir Francis Bacon, who is dressed in slashed sleeves and doublet. This magnificent portrait is unassigned. A miniature of Bacon by Peter Oliver was included in the catalog of Charles I and James II. Did it perish in the fire at Whitehall or was it saved as we know others were? Can this be by Peter's hand? These are questions which may only be answered by extended investigation.

This Tudor period, marked as it is by the dominance of Hans Holbein, painter and limner, "the greatest master truly in both of these arts after the life that ever was," was in its earliest phases a period devoted to line, to flat masses in silhouette, wherein intricate detail was kept subordinate to, and welded with the mass of which it was a part. Nicholas Hilliard, whose opinion of his contemporary, Holbein, has just been quoted, explains the lack of modelling in his famous treatise:

"This makes me to remember the words also and reasoning of her majesty (Queen Elizabeth) when first I came into her Highness' presence to draw, who, after showing me how she noticed great difference of shadowing in the works and diversity of Drawers of sundry nations, and that the Italians (who) had the name to be cunningest and to draw best, shadowed not, requiring of me the reason of it, seeing that best to show oneself needeth no shadow of place, but rather the open light. To which I granted, and affirmed that shadows in pictures were indeed caused by the shadows of the place or coming in of the light . . . at some small or high window, which many workmen covet to work in for ease to their sight, and to give unto them a grosser line . . . and maketh the work imboss well, and show very well afar off, which Limning work needeth not, because it is to be viewed of necessity in hand, near unto the eye. Here her Majesty conceived the reason, and therefore chose her place to sit in for that purpose in the open alley of a goodly garden, where no tree was near nor any shadow at all."

But Hilliard and Holbein and the early



REVEREND HENEAGE HORSLEY
GEORGE ENGLEHEART



"RELIQUARY"

BOX-WOOD CARVED

FRENCH XVI CENTURY



GOLD SNUFF BOX

PERIOD OF LOUIS XIV

(MINIATURE OF MADAME DE SEVIGNE)



GOLD SNUFF BOX

PERIOD OF LOUIS XVI



TRIPTYCH. THE CROWNED VIRGIN AND SAINTS

CARVED IVORY XVII CENTURY

Tudor men did not pose all their sitters in the open, else we might have reached pleinairism several centuries too early. They ignored what the Italianate Sir Joshua grandly called "chiaroscuro" and worked within the self-imposed limitation. Manet simplified and did much the same thing when he ignored small planes, and among the later miniaturists, Cosway, pitching all his shadows high and ranging from white to gray, instead of from white to black, gained mastery, just as the seventeenth century followers of Van Dyck, working in the Whistlerian range from light gray to dark, acquired it. Whether self prescribed or at the beck of ulterior authority, all art is born because of the travail fixed by limitations. The conventions

imposed by society, the nod of the church, the metes and bounds of material and of medium, hedge the artist about. Yet they do not so much shut him within and fetter him, as to shut out what is extraneous and irrelevant.

Isaac Oliver, the pupil of Nicholas Hilliard, is represented by the exquisite miniature of the Earl of Essex, by that of Sir Francis Walsingham and by a portrait of an unknown divine. On the reverse of the Walsingham is written the following in the hand of Hilliard: "Franciscus Walsingius, Sir F. Walsingham, Bart., was ye Queen's secretary. Is exceedingly wise and industrious; indeed he far exceeded ye Queen's expectations. He spent his private estate in his country's service.

He was buried by dark, being surcharged with debts. 1590. H."

The flatness of miniature painting, its traditional decorative quality, which is found through all early work whether Egyptian, Persian, Byzantine, Greek, Roman, Celtic, Carolingian, or Anglo-Saxon, persists in greater or less degree until the great period of English miniature painting, the seventeenth century, is reached. The limner, who had been more than half a craftsman, now undergoes metamorphosis and is transposed into the miniaturist, occupied largely with problems of representation. This is wholly the century of Van Dyck, as the sixteenth was that of Holbein. Samuel Cooper made his apprentice copies from the canvases of the great Fleming. Hoskins, Jansen, and Flatman have acquired his low-toned color and a measure of his distinction. Sir Balthasar Gerbier was not only follower but patron. The Balthasar family by Van Dyck now hangs in Windsor.

John Hoskins, the uncle and teacher of Samuel Cooper, "bred a face painter in oil" is overshadowed by his more famous pupil. Yet the Prince Rupert holds its own with the elect. This is not the rash prince who "came a cropper" on Marston Moor. It is the face of a student and an artist. The complex personality of a man whose interest covered the widely divergent fields of science and art stands revealed to us.

Samuel Cooper was called by Graham "much the most eminent limner." *Proper* ranks him as the undisputed English master of miniature painting. Walpole said, "If a glass could expand Cooper's pictures to the size of Van Dyck's, they would appear to have been painted to that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Van Dyck would appear less great by comparison." Cooper painted Oliver Cromwell many times and the Du Puy Collection contains the portrait of the Protector formerly owned by the Earl of Warwick, and that of his daughter Mary, Countess of Fauconberg, as well. The powerful and implacable leader of the "Ironsides" is in armor. The head is that of the unfinished sketch in the Buccleuch Collection which Cromwell confiscated when he discovered Cooper

in the act of making a forbidden replica. Mary has none of the grim-lipped Puritanism of her age. She is tolerant—even humorous. "A wise and worthy woman more likely to have maintained the post than either of her brothers," a contemporary appraisal runs.

There are no less than six Coopers in the collection and three by Flatman, "who," says Horace Walpole in his "Anecdotes," "Virtue thought equal to Hoskins and ranking next to Cooper." It was Walpole also who discovered the great Flatman portrait of Sir Kenelm Digby in a secret and forgotten Welsh cupboard. Richard Dobson, the dwarf, the successor of Van Dyck as court painter to Charles I, and Laurence Hilliard, son of Nicholas, are adequately represented. By Penelope Cleyn there is a particularly intriguing portrait of the Duchess of Portsmouth, the extravagant and tearful favorite of Charles II. Laurence Crosse and Bernard Leys belonged to the late seventeenth century, and they carried into the decadent eighteenth the tradition of Cooper. But in the later eighteenth century occurred that remarkable renaissance in the art of painting, due in part to the sterling British sincerity of Hogarth, to the genius for organization of Reynolds and, in part, to the artistry of Gainsborough and Romney. Ozais Humphrey and Thomas Lawrence, as well as Gainsborough and Romney were primarily painters of oil portraits, but all are well represented in the Du Puy Collection by water colors on ivory. And there is a florid and unauthenticated old Scotch gentleman which may be that rarity—a Raeburn miniature. It has his slashing brushwork and his color.

A pencil drawing—the eighteenth century knew them as "plumbago" portraits—possesses the subtle gradations of a Whistler lithotint. It is by the lesser known Morland, whose father, George Morland, was in his rustic way, the English Chardin.

But the great name among the miniaturists of this era is that of Richard Cosway, and of that clever and charming master there are no less than five important examples. A sixth is one of those curious "eye miniatures," a fad which only the frivolous eighteenth century could have produced. This is the right eye of Mrs.

Scott Siddons, whose portrait by Gainsborough is in a neighboring case. Near by is a tiny button and on it the gross features of George IV, Cosway's friend when Prince of Wales—"Your fat friend," Beau Brummel called him. It was in the shallow circle surrounding His Royal Highness that Cosway revolved. The Court of Versailles, which spent its time burlesquing nymphs and shepherdesses, was not more artificial. They spoke of him as "Macaroni" Cosway. He was indeed a fop, blown with conceit. The wonder was that the "petit maitre" became the great. For Cosway was undoubtedly the great master of exquisite brushwork. He thought with his finger tips. His brush is calligraphic and magical, passing lightly over the gleaming ground of ivory, suggesting form, hinting at textures, seizing on the significant and rejecting the unessential. By comparison most of his predecessors seem nigging and laborious

draughtsmen. He had not the power of Cooper, the strength of his contemporary Smart, but the cleverness of Hals and the daintiness of Watteau were his. The portrait of Lady Manners, afterward Lady Huntingtower, a beauty of saintly character, whose only bad habit was that of writing verse, is a miracle of delicacy and elegance. The Mrs. Waller of Warwickshire shows his technical mastery and his telling use of translucent ivory revealed through transparent color. Cosway's pupil, Plimer, possessed more than a little of the master's finesse, as did Samuel Shelley, but his actual rivals were George Engleheart, the Reynolds of miniature painting, and John Smart, whose honest and searching portrait of Lord Cornwallis brings us, by connotation, to America. But the American and French miniatures, and the English and French enamels, which fill four cases merit separate and exclusive treatment.



CHARLES, LORD CORNWALLIS JOHN SMART

MEETING OF THE DIRECTORS THE AMERICAN FEDERATION OF ARTS

A MEETING of the Board of Directors of the American Federation of Arts was held at the residence of the President, 7 Washington Square, New York City, on Friday evening, November 15th.

Those present were: Mr. Robert W. de Forest, Mrs. John W. Alexander, Mr. Herbert Adams, Mr. Andrew Wright Crawford, Mr. Cass Gilbert, Mr. Arthur A. Hamerschlag, Mr. Francis C. Jones, Mr. H. W. Kent, Miss Florence N. Levy, Mr. Charles Moore, Mr. Charles Allen Munn, Mrs. Gustav Radeke, Mr. Elihu Root, Mr. George Dudley Seymour and Miss Leila Mechlin.

Mr. Robert W. de Forest presided.

The Secretary rendered the following report:

Less than a fortnight after our convention was held in Detroit, last May, our Treasurer, Mr. N. H. Carpenter, died very suddenly at his home in Chicago. Mr. Carpenter had been associated with the Federation since its organization and served as Treasurer for six years.

Pending the approaching meeting of the Directors no one has been appointed in his place.

Miss Anna Price, who for several years has been Assistant Treasurer, was married in October and resigned. We are at the present time, therefore without either Treasurer or Assistant Treasurer.

A new bookkeeper, Miss Jennie Grady, has been temporarily appointed to do the work which Miss Price performed.

The work of the Federation has been continued along the usual lines—and has increased rather than diminished. As the organization becomes better known, better established, the demands upon it are greater—the opportunities of service more.

Twenty-six exhibitions were announced in a circular sent out as usual in September. The majority of these are now in circulation. Several additional groups of War Picture exhibits have been added largely through the efforts of Mr. Duncan Phillips, acting on a special War Picture Exhibition Committee, appointed last June.

These special exhibits comprise posters,

lithographs and other prints generously lent by Mrs. Fiske Warren, Mrs. Francis Rogers, Mr. John Spaulding, Mr. A. E. Gallatin and Mr. Duncan Phillips.

In arranging and exhibiting some of these collections the American Federation is cooperating with the Mayor's Committee of the Committee of National Defense of New York City, the Pictorial Division of the Committee on Public Information, as well as with the British Bureau of Official Information in this country. Mr. A. E. Gallatin has placed at the disposal of the American Federation of Arts a set of Raemaekers' Cartoons for exhibition in the Army Camps.

Several new lectures are listed on our circular of illustrated lectures issued this past autumn. These include special lectures prepared for the Y. M. C. A. and are at present in use in the camps of the A. E. F. and the French army in France, and also to some extent in the camps of the United States army in this country.

One of these lectures is on *French Architecture* and was prepared by Mr. Lloyd Warren. The illustrations which are used were made from photographs lent by Columbia University and the Library of Congress. A lecture on *French Sculpture* has been promised by Mr. Lorado Taft. Mr. Duncan Phillips has in preparation a lecture on *Art and the War*.

The demand for the lectures continues about the same as heretofore, certainly not less.

To meet the requirements of the War Industries Board our magazine has been reduced from 48 to 40 pages.

We have carried in the magazine each month for nearly a year now, a page of Government advertising.

We have had the privilege of publishing in our magazine several notable articles during the past year, and have reason to believe that it is holding the place which it has made for itself.

The subscription list to the magazine shows losses but these have been somewhat offset by the additional subscriptions received through the Washington Society

of the Fine Arts which subscribes to the magazine for each of its members.

There was some question as to the advisability of publishing the Art Annual this year, as heretofore, but it seemed desirable to keep the record unbroken if possible. The size of the Annual will, however, be considerably reduced, only data essential for record purposes being included. The Who's Who which is printed every other year will not be included in this volume.

Several important resolutions were passed at the Annual Convention in Detroit.

Among these was one referring to the statue of Lincoln to be presented to Great Britain. Copies of the resolution were forwarded to the President, the Secretary of State, the British Ambassador, and others. My understanding is that the Barnard statue will not be sent but the Saint-Gaudens replica will be.

Another resolution referred to Medals of Honor. This resolution was sent to the President and others in authority. A considerable correspondence ensued. Three of the medals had already been struck. Other medals for acts of valor in the navy, etc., since authorized are being or have been designed by artists.

A resolution on Industrial Art, urging its inclusion in the publications of the Bureau of Education and in the program of vocational education under the lately established Board, were both favorably received and acknowledged by the heads of the Bureau of Education and the Board of Vocational Education, and cooperation along these lines promised.

We cannot say that our resolutions alone brought about the results noted, but there is no doubt whatsoever that they were influential.

Looking ahead, there is the Convention of 1919 to plan for. Where is it to be held? We have invitations from Boston, Buffalo, Cleveland, Chicago, Philadelphia, New York, Toledo, St. Louis and San Francisco—three of these, those from Philadelphia, Boston and New York, have come from chapters.

There is more than this. There is a great reconstruction period ahead of us. In this period War Memorials will be erected in numbers. Already we are re-

ceiving requests from places for suggestions and advice in such matters. Art Museums will increase in numbers; the Industrial Arts will be developed; the National Gallery of Art is to be upbuilt in Washington; possibly a larger place will be given in Governmental consideration to Art generally—at the present time it would seem likely. In any event if art is to have a place in our National life as it should have, as it must have if our civilization is to be of the highest type and to endure, it must be given that place during this time of reconstruction. The American Federation of Arts was formed primarily to represent art and to guard its interests at all times, but particularly at such a time as this.

Respectfully submitted,

LEILA MECHLIN, *Secretary.*

The minutes of the meeting are as follows:

At the opening of the meeting, Mr. de Forest spoke briefly of the objects of the American Federation of Arts, what it has done and of its needs and possibilities, emphasizing the latter. At his request, Mr. Root, who was one of the organizers of the Federation, defined the purpose for which the Federation was formed; namely, to bring through knowledge and appreciation of art greater happiness into the lives of the people.

Invitations to hold the next annual convention in Boston, Buffalo, Cleveland, Chicago, San Francisco, St. Louis, Philadelphia, New York and Toledo were presented and three of these, Boston, Philadelphia and New York, being from chapters were fully discussed and considered. Final discussion, however, was in favor of New York.

On motion duly seconded and carried it was agreed that the Tenth Annual Convention of the American Federation of Arts was to be held in New York at the usual time in May (15th, 16th and 17th). And that the general subjects be made *The Opportunities of The American Federation of Arts as an Agent in Reconstruction and War Monuments.*

On motion duly seconded and carried the President was authorized to appoint a special committee to make arrangements for the Convention and plan its program.

On motion duly seconded and carried the

President was authorized to appoint at his discretion special committees on War Monuments, Legislation on Art, and other subjects.

The President proposed and presented two amendments to the Constitution:

1. That Article VI, paragraph 2 which reads, "The officers of the Federation shall be a President, a First Vice-President, additional Vice-Presidents not exceeding the number of twelve," etc., be amended by striking out the word, "twelve" and inserting "sixteen."

2. That Article VI, paragraph 7 which reads: "There shall be an Executive Committee of five members," etc., be amended so as to read, "There shall be an Executive Committee of five members in addition to the President and First Vice-President who shall be ex-officio members. Three members shall constitute a quorum."

On motion duly seconded and carried these amendments were approved and abstracts were signed to make them effective.

On motion duly seconded and carried, Mr. C. V. Wheeler of Washington was unanimously elected Treasurer of the American Federation of Arts to fill the vacancy oc-

casioned by the death of Mr. Carpenter. And Miss Irene Marche was elected Assistant Treasurer to fill the vacancy occasioned by the resignation of Miss Anna Price.

On motion duly seconded and carried, Mr. Duncan Phillips of Washington was unanimously elected a member of the Board of Directors. And Mr. Albert Eugene Gallatin and Mr. Charles Dana Gibson were unanimously elected Vice-Presidents.

The appointment of the following Executive Committee was announced by the President: Mr. Cass Gilbert, Mr. Francis C. Jones, Mr. Charles Allen Munn, Mrs. John W. Alexander and Mr. Andrew Wright Crawford—with the President and First Vice-President ex-officio.

Ways and means of extending the scope of the Federation's work and putting the Federation on a sound financial basis were discussed by Mr. Gilbert, Mr. Hamerschlag, Mr. Crawford, Mr. Munn and others.

At 11 P. M. the meeting adjourned with the understanding that another meeting would probably be held at the call of the President some time in January.

WAR MEMORIALS*

PLEA FOR ERECTION OF IDEAL SCHEMES

BY THE RT. HON. SIR ALFRED MOND, BART

M. P. First Commissioner of H. M. Works, London, England

I HAVE no doubt that the subject of war memorials is one to which more and more public attention will be directed in the concluding stages of the war.

The national desire to commemorate in a suitable manner the sacrifices which have been made by those who laid down their lives for their country is universal. Great the cause was and great the sacrifice has been, so the memorials should be great in the real sense of the word—not necessarily in magnitude, but in beauty. It will be very unfortunate if, when victory comes, the country is to be covered by the art of the monumental mason, only too familiar in

our graveyards, with the forms of war monument atrocities with which Germany covered herself after 1870.

There is, however, to my mind, a great danger to be avoided when the erection of the war memorials is being considered. The danger is that all who are philanthropically inclined will immediately apply their wealth to what they regard as suitable war memorials. The tendency to confuse philanthropy, utility, and art is so often disastrous to the production of something really fine. Wings of hospitals, baths, libraries, etc., etc., all excellent civic objects which require maintenance, do not for

Reprinted from the *Pall Mall Gazette* of August 26th, 1918, and the *Journal of the Royal Institute of British Architects* of September, 1918.

that reason become memorials of a great historic event or suitable emblems of the great sacrifices that have been made. We must see that whatever form war memorials take—and they will assume many forms—they shall really make plain to all generations and to all people for what purpose they were erected and what they commemorate.

A war is being fought for a great ideal—the liberty of the world—and the memorials must succeed in embodying this ideal. Of course, locality, site, surroundings, and local associations must all be carefully regarded. It might be possible to have some central idea on the lines, perhaps, of beautiful market crosses, which are to be seen in many of the older towns. To attempt by such means to obtain a united scheme emblematic of the universal sacrifice of the nation in stereotyped form could, or should, be adopted. The Royal Academy recently had a conference on this subject, in which I took part, and have, I believe, formed a very strong committee of eminent architects and sculptors, who will be prepared to assist in an advisory capacity local authorities and others contemplating the erection of war memorials. This is undoubtedly a movement entirely in the right direction, for it will enable the best geniuses of our time to find real expression and to prevent any flagrant breach of taste being perpetrated. A Committee of the Houses of Parliament has already been considering the question of a war memorial to be erected to its fallen members and members' sons, to the officials of both Houses of Parliament, and their sons also. The commission for the mem-

orial has been entrusted to Mr. Bertram Mackennal, M.V.O., A.R.A., and will be placed under the great window just inside the public entrance to the House of Commons, and facing Westminster Hall.

Of course the Imperial War Museum, when it comes to be erected, and the other museums throughout the country, such as that to be established in Scotland, will naturally of themselves be permanent records of the great endeavor of the nation, for enclosed within their walls will be a perpetual remembrance of the activities of the country during the war. While not in themselves symbolic monuments of the war, but rather illustrations of the events to commemorate all that has been suffered and endured, the buildings will lend themselves very naturally to combination with monuments of a sculptural character. In fact, the combination would be an ideal to be achieved—the artist expressing in the monument in the most beautiful form the symbolized essence of all the great sacrifices made for the triumphant victory, the building containing representations of all that has contributed to make victory possible.

I feel certain that to this almost sacred question earnest and reverent consideration will be given, and that neither artistic efforts nor the means to carry them out will be stinted when the time comes; and I have little doubt that the country will demand from the Government some great national monument which will express to all time and generations its profound gratitude and devotion to those countless numbers who gladly gave their lives that it could live.

PHILADELPHIA WATER COLOR AND MINIATURE EXHIBITION

BY EUGENE CASTELLO

MARKING the centenary of the introduction of lithography in Philadelphia, the Sixteenth Annual Water Color Exhibition and Seventeenth Annual Exhibition of Miniatures opened at the Pennsylvania Academy of Fine Arts on Novem-

ber 10th and continued until December 15th inclusive. The collection of war prints sent out by the British Government formed a striking feature of the display of lithographs, and a group of drawings and prints by Forain, Steinlen, Manigault,

Lautrec, Henri, Glackens and others equally well known, lent by Albert Eugene Gallatin, Esq., added much to the interest of the aggregation. Two of the galleries were devoted to the display of the work, mainly in oils, of the students at Chester Springs Summer School conducted by the Academy, and formed the second exhibition of the

Venice" etchings, and Childe Hassam's prints. Ship building at Hog Island was illustrated in a group of charcoal drawings by Thornton Oakley, portraits of Pennell and of J. McLure Hamilton by F. Walter Taylor and a series of ten portraits of musical artists by Leopold Seyffert were all in the same medium.

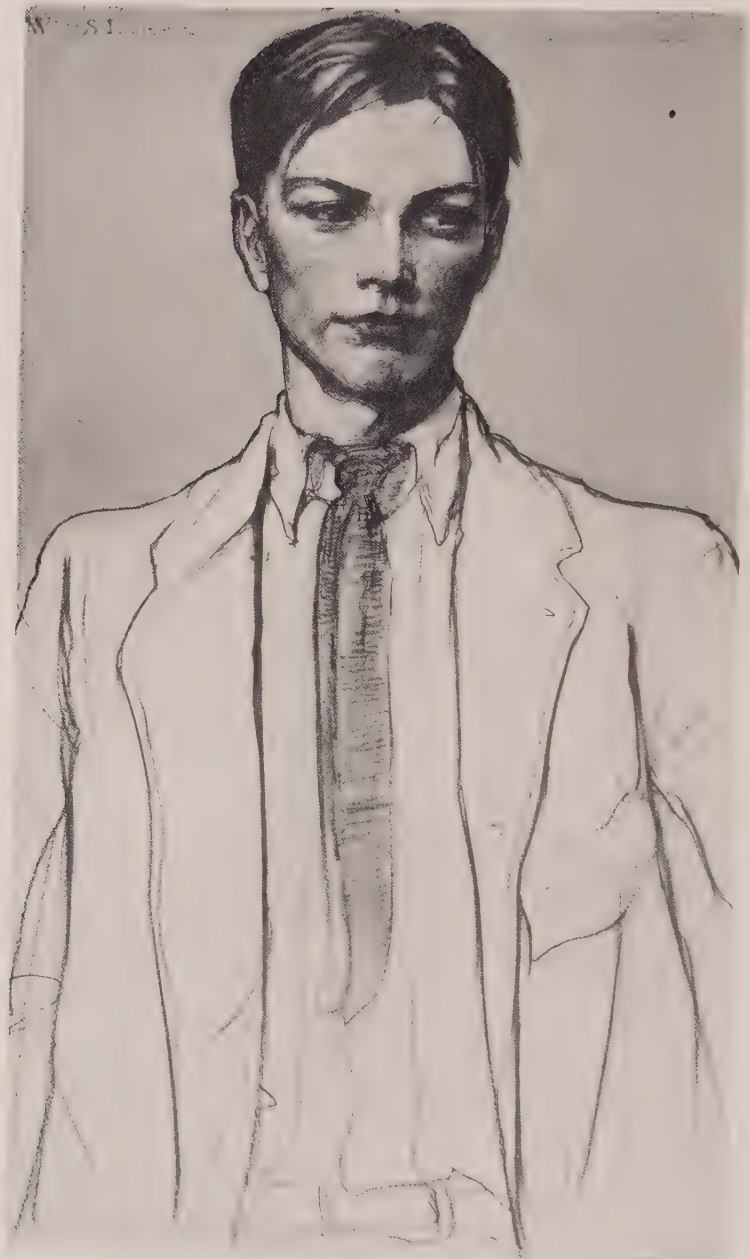


POLISH PRINCESS

LILLIAN WESTGOTT HALE

kind. The first Charles Vezin prize for last summer's work was awarded to Anne F. Fry, second to Florence Tricker, third to Dorothy R. Schell. The black and whites in the exhibition were by far the most important feature of it, such as Joseph Pennell's war work lithographs, authorized by the Government, Lucien Jonas' group depicting the heroism of the French, Frank Brangwyn's "Toledo and

Britain's most famous draughtsmen, such as Muirhead Bone, George Clausen, Frank Brangwyn, Eric Kennington and others contributed a group shown in the west corridor of the Academy. As an exhibition of water colors it must be frankly said that there was a great deal of incoherent, tentative and eccentric work to be seen all about. One noted the absence of certain groups from brilliant



WRIGHT S. LUDDINGTON

VIOLET OAKLEY

aquarellists that gave éclat to last year's show, but there is good drawing and effective color in Francis McComas' views of cliff dwellings and mesa villages of New Mexico which were hung in the position of honor. Felicie Waldo Howell exhibited a group of extremely good paintings in tempera, and Catherine Norris

Fred Wagner, illustrations and magazine covers by Jessie Wilcox Smith, designs for decorations by Edith Emerson and Henry McCarter were well worth notice. Portraits in sanguine by Violet Oakley, in chalks by Lilian Wescott Hale and John McLure Hamilton were works of past masters of the art. Miniature portraits



J. L. BRANDON

CARL C. A. ERICKSON

two fine winter scenes. Gifford Beal contributed a number of landscapes as did Paul Dougherty, treated in quite modern fashion. Howard Giles, John Marin, David B. Milne, Maurice Prendergast and Alice Schille were represented by works in pure aquarelle interesting in color but rather indefinite in form. Charming little pastels of wood interiors by Walter Griffin and moonlight effects by

of "Mary Foote," by Margaret Foote Hawley; of the "Countess de Santa Eulalie," by A. Margareta Archambault; of an "Alsacienne," by Berta Carew; of "Capt. Jacques Rouvier" by Bertha E. Perrie; of "Felicia," by Helen V. Lewis, and of "Ruby" by Alexandrine Robertson Harris and of "Mrs. William of H. Donner" by Emily Drayton Taylor were among the best work of the most excellent display.

VICTORY PAGEANT

BY SCHOOL ART LEAGUE OF NEW YORK

A VICTORY Pageant by High School students formed the chief feature at the annual meeting of the School Art League held at the Hotel McAlpin on December 7th. The pageant was written by Dr. James P. Haney, Director of Art in the City High School, and was presented by 17 girls coming from the Morris, Washington Irving, Julia Richman and Wadleigh High Schools. Boy students of the Commercial High School furnished the incidental music.

The pageant was introduced by a prologue recited by Miss Jeanette St. John who appeared in a striking costume of blue and gold with a great halo that made her look like a picture from Burne-Jones. On her retirement, Victory was discovered surrounded by a group of peasant mothers of the countries of Europe which had given sons in the Allied cause. Victory, represented by Miss Mary Fraser, then welcomed one by one the Allied Nations, presenting to each a golden palm as a symbol of the victorious part that each had played. Particularly striking in the procession of the Allies was the figure of Belgium clad in flowing purple and accompanied by two little children clinging to her skirt. The figure of France was preceded by Joan of Arc in a silver armor and bearing her white banner. America appeared last of all and was strikingly costumed in white with a blue bodice spangled with stars and long crimson cloak.

The costumes and accessories were designed by the students of the Washington Irving High School under the direction of Miss Ethel H. Averell. All of them had been hand-dyed to insure a remaining color harmony. They were made by the art departments of the high schools taking part.

Hon. Arthur S. Somers, President of the Board of Education, presided at the luncheon. Speakers included Lieut. J. H. H. Muirhead, of the Royal Engineers, who spoke of Britain's part in the great war and of the fact that Saturday was Britain's day. He was followed by Mr. Francis Monod, of the French Commission, who told of the interest the French people have in art education and praised the work of the School Art League for its service in interesting thousands of children in the applied arts.

Miss M. Rose Collins, one of the lecturers of the League, described the large audiences of children that she had spoken to each Saturday afternoon at the Metropolitan Museum. At these meetings Miss Collins tells hero tales and illustrates them with sketches made before the children. Even the children themselves come on the stage to help act out the parts. Mr. Albert Sterner, the well known artist and designer of the famous poster "Over There," praised the work of the League in providing art scholarships and mentioned how much the country needs industrial art talent.

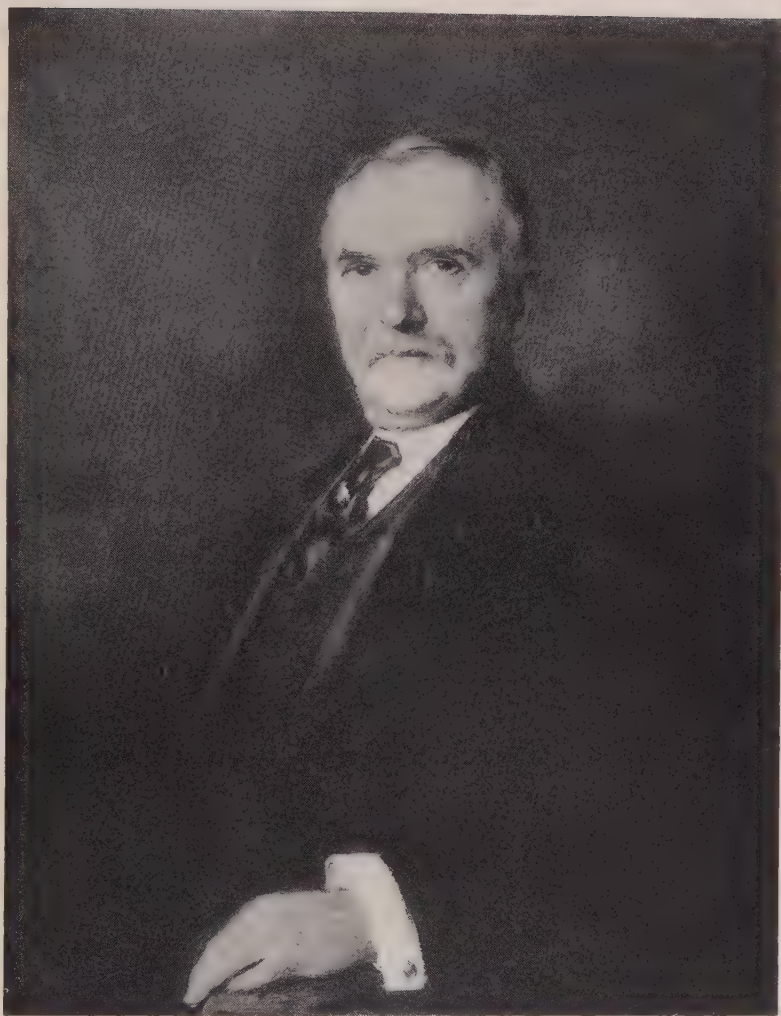
WILLIAM T. EVANS

AMERICAN art has had no better patron nor friend than William T. Evans of New York who died at his home in Glen Ridge, New Jersey, on November 25, 1918.

Mr. Evans as a boy was interested in art and he studied architecture with the idea of making it his profession. Measuring his own ability and believing it to be short of production of notable character, he gave up the practice of architecture for business under the conviction that he would be able to render larger assistance to art and artists in that way.

The first money that he had to spare he put into the purchase of a painting by an American artist and as his means increased the practice continued. He bought judiciously as well as generously and in most instances from artists who were struggling and unknown to fame.

His purchases completely filled his home at Montclair, Walnut Crescent, built originally by George Inness, Jr., and overflowed into the studio above the coach house. Finally, the last of January, 1900, when neither could hold more, he had a sale at the American Art Galleries and by that



WILLIAM T. EVANS

THE NATIONAL GALLERY OF ART

ALPHONSE JONGERS

sale to a great extent were established present day values of works by American artists.

Immediately Mr. Evans began again to collect and in April 1913, another large and important sale was held, again marking an advance in the estimated worth of American paintings.

Meanwhile, however, Mr. Evans had presented a notable collection of American paintings including numerous works by Inness, Wyant, Winslow Homer, John La Farge and others to the National Gallery of Art at Washington. This gift, which was made with the sole purpose of

establishing a gallery of American painting in the National Gallery of Art, was made most unostentatiously and represented the most valuable pictures in Mr. Evans' private collection at the time.

It is said that Mr. Evans found picture buying a good investment, but picture buying as he bought is the best kind of patronage and encouragement for the artists, and in more than one instance he was known to pay more than the artist asked because of his estimate of the painting's worth. His memory should be held always in grateful remembrance.

L. M.

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TRIBUTE TO FREDERICK LAW OLMSTED

Upon Mr. Frederick Law Olmsted's retirement from the National Commission of Fine Arts on which he served for eight years, in fact since its establishment, President Wilson sent him the following letter—printed herewith by special permission—testifying not only to the splendid service that Mr. Olmsted rendered but also to the high value of such service to the Nation.

The letter reads:

"My dear Mr. Olmsted:

"Now that you are ending your second term as a member of the Commission of Fine Arts and are laying down the duties of Vice-Chairman of that body, I desire to express my personal sense of the service you have rendered to the Nation. As a member of the Commission of 1901, you were instrumental at the reinstatement of the L'Enfante Plan for the City of Washington and its logical development throughout the entire District of Columbia. The report of that commission impressed the people of the United States with the possibilities of placing Washington among the finest capital cities of the world. Also it was among the first of those impulses to civic improvement that in recent years have stirred the rapidly growing American cities to undertake an orderly arrangement of their areas.

"From 1902 to the creation of the Commission of Fine Arts in 1910, you cheerfully responded to repeated calls of Congressional committees and of Executive officers for advice and assistance in the solution of questions of art affecting the District of Columbia. It was the services thus rendered unofficially by you and other public-spirited citizens that led the Congress to establish a Commission whereby it has been made possible for the Congress and the Executive Departments to obtain expert advice on questions of art and taste. The value of your services was recognized when you were asked to become one of the original members of that Commission and thus to continue to give advice made the more valuable by your familiarity with the needs of the District of Columbia, and by your experience and high attainments in your profession.

"For all of this service you have expected and have received no money compensation; at times the task has been attended by public misconception, so that your one satisfaction has been the consciousness of having given to your country the best that was in you to give.

"You will continue to give to the Government your help in the new and perplexing task of housing workers in the industrial plants which have been created to satisfy war needs—a task you were one of the first to recognize as essential.

"Thus you are carrying on the high traditions of your family as devoted public servants in times of both peace and war.

Cordially and sincerely yours,

(Signed) WOODROW WILSON."

NOTES

THE FINE ARTS AT OXFORD UNIVERSITY

An important statute has been promulgated at Oxford University constituting a Committee for the Fine Arts. The statute was proposed on behalf of the General Board of Faculties, by Prof. Arthur Thomson, who pointed out that its purpose was to promote an interest in the Fine Arts and to develop their study within the University. The committee is made up of ex-officio members, elected members, and co-opted members. The ex-officio members include the Vice-Chan-

cellor and Proctors, the Slade Professor of Fine Art, the Lincoln and Merton Professor of Archaeology and Art, the Keeper of the Art Galleries, the Keeper of the Antiquarium, the Ruskin Master of Drawing, the Curator of the Pitt Rivers Museum, and the Keeper of the Hope Collection of Engravings. The elected members, four in number, are elected by the Boards of the Faculties of Literae Humaniores, Modern History, Mediaeval and Modern Languages, and Natural Science respectively. A further six additional members may be co-opted. The elected and co-opted members of the Committee need not necessarily be members of the University, an option which provides the means whereby the University may be brought more intimately in touch with professional and expert opinion.

The University has vested this Committee with certain powers and duties, amongst which may be noted the "power to make arrangements for lectures and courses of instruction to be given within the University, on the Fine Arts or subjects pertaining thereto." The Committee has power, if it thinks fit, to submit to the General Board of the Faculties "proposals for the institution of a Diploma or Certificates in the subjects under its control or for the promotion of these subjects by the introduction of other appropriate University examinations."

The view taken by the promoters of the statute was that the University should concern itself mainly with the cultural aspects of Art as distinct from its professional and technical requirements—in other words, that the University should provide such courses, historical, theoretical and philosophical, as would serve not only as an introduction to the study of Art, but would tend towards a better appreciation of the aim and object of Art amongst educated people. It is considered that such instruction on broad lines is bound to be useful to those who are ultimately to take up some branch of Art professionally or in any way to interest themselves with seriousness in its study and advancement, for it would tend to widen and deepen their outlook upon Art as a vital element in any civilized community, and thus to link up together its various branches into a close and healthy relation with one another.

A COMMERCIAL ADVERTISING POSTER COMPETITION

A commercial advertising poster competition was recently held in New York City under the auspices of the Civic Art Committee of the Women's Municipal League in an effort to arouse interest and to ultimately raise the standard of the advertisements displayed upon large billboards. The competition was open to any advertiser who exhibited a twenty-four sheet poster on the billboards of New York City between the dates of December 15, 1917, and November 15, 1918. Twenty-eight firms entered the competition with a total of forty-five posters. The award was given by the jury (comprised of D. C. French, Chairman, James Montgomery Flagg, George Ethridge, Philip L. Thomson, and John Quincy Adams) to a tobacco company for a poster of a soldier drawn by Leyendecker, which is at present on the billboards. Honorable mention was given to a rubber manufacturer for its poster "Fit for a King" drawn by Maxfield Parrish. The prize was a silver cup donated by Miss Katherine Day, a life member of the League and first chairman of the Civic Art Committee.

ART IN KANSAS

In the High School at McPherson, Kans., was held recently for the eighth successive season an exhibition of paintings and prints, chiefly by artists of the southwest, which was of exceptional interest. The exhibition comprised more than one hundred exhibits. One gallery was devoted entirely to oil paintings by Birger Sandzen of Lindsborg, who through his teaching and his painting has done much to raise the standard of art in that part of the country. There were fifteen canvases in all, the majority of which had been painted between the time of the exhibition and the time of the artist's return from his summer sketching tour to Colorado and western Kansas. As a western writer has said, "The sturdy Norse love of wide spaces traceable in all of Sandzen's work, has given him the key to an understanding of the Western country and the mighty spirit which animates it."

Another exhibitor whose works were of special interest was Oscar Jacobson, a

former pupil of Birger Sandzen, and now director of art in the University of Oklahoma. His style is very different from that of Mr. Sandzen, but he too finds pleasure in portraying the great western landscapes in their subtler moods. "In the Land of Silence," a solitary butte on the desert, seemed to shimmer with the heat of high noon. "The Governor's Palace, Santa Fe," represented this charming old building in the shadows of early evening.

There were paintings by Sheldon Parsons of Santa Fe and by Miss Mary Marsh of Idaho. Mr. Albert H. Krehbiel of the staff of the Chicago Art Institute exhibited two studies of northern Illinois, and from Anne Bremer of San Francisco came two paintings, one entitled "Golden Glow" and the other, "A Village of Good Cheer," both of which were painted in a manner subtle and very individual.

One room was devoted entirely to etchings, lithographs and wood cuts. New prints by Birger Sandzen were shown side by side with works by Albert Sterner, George Elbert Burr, George Bellows, Child Hassam, Joseph Pennell and others.

During the eight years that these exhibitions have been held the McPherson High School has through purchase acquired a permanent collection of exceptional interest and value. This collection includes thirteen paintings and quite a number of etchings. It is said that the constant association of the students in the schools with art through these exhibitions and the permanent collection, is fast beginning to influence toward a broader and finer municipal life.

CINCINNATI MUSEUM

Special arrangements for teachers and children to see and profit by its collections are made by the Cincinnati Art Museum. Teachers with classes are admitted free and if desired and notice is given in advance such parties are met on entering the Museum by a member of the staff and given a ten-minute introductory talk. Lantern slides with notes reviewing the collections and reviewing the subjects of painting, metal work and design are lent for use in the schools. Prints for illustrating compositions by the children can be had

in various sizes on a great many subjects—large half-tones, five cents each; post-card size, one cent each. A special teachers' hour is set aside Saturday mornings from October to April, at which time some member of the staff talks on some timely subject. A course of six lectures on Flemish Art is being given especially for teachers and at an hour when they can best attend. There is a children's hour, 9.30 to 10.30 Saturdays, set aside for children who come to the Museum by themselves, when a story somehow connected with art and the Museum is told and a visit to some object or collection in the Museum is made. There is also a Saturday morning drawing and painting class held in the Art Academy.

SWEDISH ART IN AMERICA

In a publication recently issued by the Swedish Chamber of Commerce of the United States of America, Mr. Henry Goddard Leach, Secretary of the American-Scandinavian Foundation, says, "Art is the bridge of commerce and commemorates the intellectual and human elements in material exchange." Mr. Leach strongly encourages the establishment of a permanent exhibition of Scandinavian art in this country. "Of art and pictorial presentation of Sweden there is all too little," he tells his readers. Yet the demand for graphic specimens of things Swedish has been frequently testified. Such an exhibition embodying the best of the Swedish art with all its beauty of line and color and freshness and vigor would be a welcome addition and a real stimulus to art in this country.

ART IN NASHVILLE

At a recent meeting of the Art Commission in the city of Nashville, of which Mrs. J. C. Bradford is chairman, the great need of a permanent Art Museum in that city was taken under consideration and the following resolution was passed:

Resolved, That the art commission of the city of Nashville do all in its power to aid in establishing a permanent art museum for the city of Nashville, and further the plan of Greek buildings at the head of Capitol boulevard in which shall be housed the art gallery and historical museum.

Be it further resolved, That a part of the

money appropriated by the park commission for the art commission of the city of Nashville be applied to the purchase of a painting for the permanent museum in the near future.

Ten thousand dollars toward the erection of a permanent Art Gallery has been received by the Nashville Art Association as a legacy from Gen. G. P. Thurston.

At this meeting Mrs. Bradford brought to the attention of the Commission the great need of training in the industrial arts in this country, quoting from the several addresses made at the ninth annual convention of the American Federation of Arts held in Detroit last May, when this subject was given special emphasis.

SKETCHES BY
AMERICAN
OFFICIAL
ARTISTS AT
THE FRONT

Eight American artists were commissioned captains and sent overseas last March to serve as official artists with the American expeditionary force at the front. One hundred and ninety-six sketches made by these artists were exhibited at the Corcoran Gallery of Art, Washington, D. C., the latter part of November. These sketches are in black and white and color of scenes in the war zone. Comparatively few of the drawings, however, represent the horrors of warfare, but show rather the hardships of the commonplace, met day by day, and give some idea of the discomforts of camp life behind the trenches, the roughness of the way, and the incalculable difficulties of the forced marches. In viewing these drawings one sees what our American boys who have gone to France have seen and are seeing, and we are brought in touch with the life they have been living and the scenes with which they are familiar.

The eight artists appointed by the War Department are: J. André Smith, George Harding, William J. Aylward, Wallace Morgan, Ernest C. Peixotto, Harvey T. Dunn, Walter J. Enright and Harry E. Townsend, all of whom are better known as illustrators than as painters.

The work of each of these artists was hung in the special exhibition gallery at the Corcoran as a group, and it was therefore possible to observe individuality of viewpoint as well as technique. The

largest group of all was by J. André Smith, who has to his credit no less than eighty drawings, the majority in color and tint. The group by George Harding was particularly virile, and while made up entirely of sketches of everyday scenes took a hold on the imagination which more finished work sometimes fails to achieve. Other groups were by Captain Aylward, whose work is in color, Captain Peixotto, whose forty drawings were delightfully illustrative of typical scenes in the country through which our troops have passed, and by Captains Wallace Morgan, Harry E. Townsend and Harvey T. Dunn, each capable, talented and experienced as a draftsman.

The simplicity and frankness with which the artists have set forth their several themes are typical of that quiet determination with which our men went to France to bear their part in winning the great war for liberty, and for this reason, for their subject matter and their artistic quality, these drawings will be of permanent interest and value.

BRITISH NAVAL
PHOTOGRAPHS
IN COLOR

An exhibition of British naval photographs in color, shown under the auspices of the British Bureau of Information, was recently held in the Corcoran Gallery of Art, Washington. The exhibition is of both timely and unique interest, giving one an intimate insight and a sense of familiarity with the men and with the ships of the British navy which has played a big part in winning the war.

Because of Great Britain's policy of silence concerning the exploits of her great navy, we in America are just beginning to realize how colossal a work it has carried on and with what amazing courage and tenacity.

In this exhibition the story of the daring deed done by the "Vindictive," blocking the Zeebrugge harbor, is graphically set forth. Pictures are shown of the boat before and after the encounter. There are pictures also of the intrepid men who volunteered as the crew for the difficult and dangerous undertaking.

More picturesque, perhaps, are the photographs of the explosion of depth bombs, the water ascending in a great column like smoke from a volcanic erup-

tion. A number show boats that have been torpedoed. There is a wonderful moonlight effect of battleships in the North Sea; the sailors are seen at their various posts of duty. There are photographs of the U-boat and the U-boat destroyers. How many of them could have been produced through the mechanical medium of the camera under the conditions in which they must have been made is almost incomprehensible. The men who have taken these naval photographs have had not only to run great risks, but have excellent technical training, and artistic instinct as well. The coloring has been most skillfully done, and they show to what heights photography both as a science and an art has attained and how large a part it has played as a factor in warfare and as an instrument in securing victory.

The collection was earlier shown in the Anderson Galleries, New York.

UNVEILING
OF THE
BOOTH
STATUE,
N. Y.

The *Outlook* gives the following interesting account of the recent unveiling of the statue of Booth by Edmond T. Quinn, in Gramercy Park, 18th Street and Lexington Avenue, New York:

"It is not often that a memorial can be placed so fittingly and appropriately as is the statue of Edwin Booth which was unveiled in Gramercy Park, in New York City, on November 13th. The statue stands in full view of the home in which Edwin Booth died. By Mr. Booth's own generosity and through his love for and devotion to the profession he so long adorned, this house after his death became the home of the Players Club, and is in itself a worthy and delightful memorial to the great actor. The quiet and retiring little park in which the statue stands is peculiarly fitted for the memorial." A reproduction of this statue was published in the *AMERICAN MAGAZINE OF ART*, March, 1915.

"In accepting the statue for the Players Club, Mr. John Drew, the President of the club, spoke feelingly and truly of the great stimulus given by Booth not only to the art of the theater, but to fine arts in general. Mr. Brander Matthews, in a scholarly and eloquent address, emphasized Mr. Drew's remark by declaring that it was because

Booth loved his profession and because he knew that it was not good for the members of any one profession to fellowship exclusively with one another that he provided in founding the Players Club that in it the men of the theater should associate with men of letters and with artists, painters, sculptors, and architects.

"It is surprising that New York has not heretofore possessed any sculptured memorial to the greatest of American actors—indeed, it is said that, with the one exception of Ward's statue of Shakespeare in Central Park, there is no statue of any actor in the whole city. It is gratifying that so admirable a testimony to Booth's fame is now achieved while his memory is still clear and undimmed in the minds of many Americans. Booth was an actor by inheritance, an actor by genius, and an actor through never-ceasing, minute study of his art."

EVENING
ORCHESTRAL
CONCERTS IN
WASHINGTON

The Washington Society of the Fine Arts has inaugurated a series of evening orchestral concerts which has proved a boon to working people and musically a great success.

This series is given by the New York Symphony Society, Walter Damrosch, conductor, and the first two were on November 26th and December 17th. The place is the great auditorium of the Central High School.

In one of the theaters on the same afternoons, concerts had been given by the same orchestra with distinguished soloists. In the evenings there were no soloists and no catering to so-called popular taste, yet every seat in the great hall, approximately 2,000 in number, was filled and there were many persons standing.

The audience was made up largely of those who are occupied during working hours, and hence have been unable heretofore to attend orchestral concerts, as lack of a concert hall has made it necessary for the visiting orchestras to make afternoon engagements in Washington.

It was with such an audience as this in mind that the board of education granted the use of the High School Hall, and the Washington Society of the Fine Arts undertook the arrangements for the series of four

concerts, placing the price of seats so low as to just meet expenses.

Because of his interest in the experiment and his desire to extend knowledge and appreciation of music Mr. Damrosch is contributing his own services without fee and has entered most heartily in the work, planning four exceedingly attractive programs.

The first program was devoted exclusively to Beethoven, opening with the overture from "Leonore" and having as its chief feature the "Seventh Symphony." The second program consisted of compositions by Gluck, Berlioz and Ravel. Sitting at the piano, illustrating by passages chosen here and there in the composition, Mr. Damrosch briefly analyzed both of these selections before they were played by the orchestra, thus making them more significant.

The orchestra was full strength, ninety musicians, and rendered the programs with the finish and skill which has won it high place in the esteem of musical critics.

Mr. Damrosch's explanatory remarks were in a measure informal, intimate and at the same time very enlightening. He took each individual of the audience into his confidence, as it were, and spoke not as to many, but as to one, and with exceptional grace and feeling.

ITEMS

The Print Division of the New York Public Library held an exhibition of timely interest in the print gallery in the main building illustrating the war zone in graphic art, and consisting of etchings and other prints depicting eastern France and Belgium during the seventeenth, eighteenth and nineteenth centuries. The modern prints in this exhibition have been drawn chiefly from the S. P. Avery collection.

An exhibition of work in design by the public school children of Paris was held in one of the class rooms of the Metropolitan Museum of Art, November 14th to 23d inclusive. Of this exhibition, Dr. Haney, director of art in the High Schools of New York City, has said: "It was more than a collection of children's work. It was a bit of the indomitable spirit of France,

mindful even in the agony of war to look to the artistic education of the coming generation."

Mr. Henry Salem Hubbell has recently been appointed head of the department of painting and decoration of the School of Applied Design of the Carnegie Institute of Technology, Pittsburgh. Thirty paintings by Mr. Hubbell and a group of etchings and drawings by M. A. J. Bauer, a modern Dutch artist, were placed on exhibition in the Carnegie Institute on November 21st, and will remain on view until the 6th of January.

The Associated Artists of Pittsburgh held their ninth annual exhibition in the Carnegie Institute Gallery, November 22d to December 22d. A special feature of this exhibition was a collection of drawings by Charles J. Taylor, widely known as C. J. T. The exhibition as a whole is said to maintain a high standard of excellence.

At the annual meeting of the National Association of Women Painters and Sculptors held in the board room of the Architectural League of New York in November, the following officers were elected for the coming year: Mrs. Henry Mottet, president; Miss Bertha Menzler Peyton and Miss Florence Francis Snell, vice-presidents; Mrs. Joseph H. Choate, Mrs. Willard Straight, Miss Maud M. Mason, Miss A. Albright Wigand and Miss Elizabeth Watrous, honorary vice-presidents; Mrs. Henry P. Davison, treasurer; Miss Olive P. Black, corresponding secretary; Miss Elizabeth R. Hardenbergh, assistant corresponding secretary; Miss Kate M. Franklin, recording secretary. The annual exhibition of the Association will be held in the Fine Arts Building from February 12th until March 4th, 1919.

A collection of paintings by Mrs. Walter Scott Perry, made last winter in Southern California, was exhibited from November 19th to December 19th in Brooklyn, under the auspices of the Pratt Art Alumni Association. The same collection was shown last spring in the Art Museums of Los Angeles, San Francisco and Leland Stanford University.

In connection with the American Society of Miniature Painters' 20th annual exhibition which was held in the Arden Gallery, Fifth Avenue, New York, recently, was shown a notable collection of pottery from the Durant Kilns. This pottery is of peculiar interest as it is the result of a long series of experiments which have become an important factor in helping to raise the standards of the factile arts in America.

The publication section of the U. S. Shipping Board, Emergency Fleet Corporation, has recently issued No. 1, of a series of booklets on posters issued by the Shipping Board. This little booklet reproduces in miniature twenty-three of the official shipping board posters. Among the artists represented are Charles Dana Gibson, Howard Giles, Jonas Lie, James Montgomery Flagg, W. T. Benda and Joseph

Pennell. A slip enclosed with the booklet states that Libraries, Museums and other Institutions making permanent collections of war posters may obtain copies of the posters upon application to the publication section of the Emergency Fleet Corporation, 140 North Broad Street, Philadelphia, Pa.

The Wadsworth Atheneum has received as a gift from Mrs. Albert Hasting Pitkin the unique collection of early American pottery and the Bennington collection now installed in the Morgan Memorial as a memorial to her husband and his work for seven years as honorary and general curator of the Wadsworth Atheneum. These collections have been sought for many times by large museums and Hartford is much gratified by the knowledge that they will permanently remain in the Atheneum.

Bulletin

- ART INSTITUTE OF CHICAGO. Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.....Nov. 7, 1918—Jan. 1, 1919
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York.....Dec. 10, 1918—Jan. 12, 1919
- ALLIED ARTISTS OF AMERICA. Fine Arts Galleries, New York..Jan. 20—Feb. 11, 1919
Members exhibits received January 15, 1919.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- NATIONEL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—April 27, 1919
Exhibits received March 5 and 6, 1919.